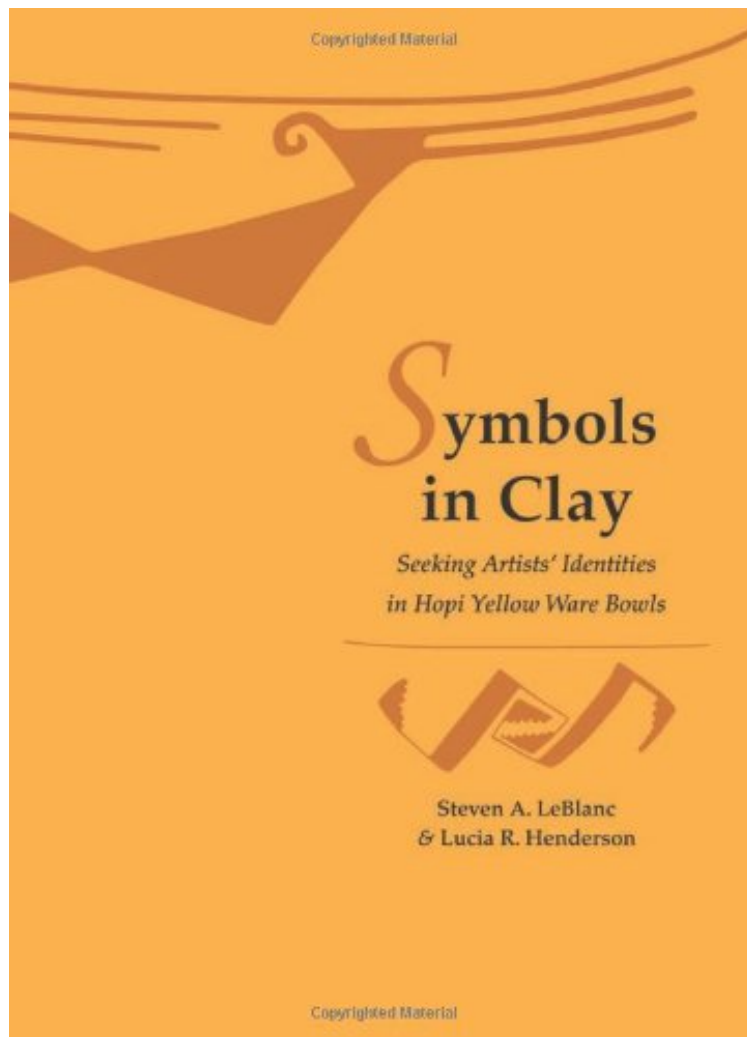


(Download pdf) Symbols in Clay: Seeking Artists' Identities in Hopi Yellow Ware Bowls (Papers of the Peabody Museum)

Symbols in Clay: Seeking Artists' Identities in Hopi Yellow Ware Bowls (Papers of the Peabody Museum)

Steven A. LeBlanc, Lucia R. Henderson
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Steven A. LeBlanc, Lucia R. Henderson : Symbols in Clay: Seeking Artists' Identities in Hopi Yellow Ware Bowls (Papers of the Peabody Museum) before purchasing it in order to gage whether or not it would be worth my time, and all praised Symbols in Clay: Seeking Artists' Identities in Hopi Yellow Ware Bowls (Papers of the Peabody Museum):

3 of 3 people found the following review helpful. Jeddito yellow ware bowls and their glyphsBy kooceaThe authors have studied a very large number of Jeddito(Hopi) yellow ware ceramic bowls(1350-1625) from the Peabody museum and other museums paying particular attention to the exterior designs called glyphs.They determined that these glyphs

could be arranged in sets and that they were painted by different hands from those who painted the designs in the interior of the bowls. Commonly the interior painting was crude when compared to the glyph and vice-versa. They provide convincing evidence that the glyphs were probably clan or family symbols and thus would be recognizable when the whole village participated in feasts using these bowls. They postulate that each village had very few specialist potters but the evidence for this is less convincing. This book is an important contribution to the literature on Hopi ancestral pottery. It is well documented with multiple drawings, well written by a leading expert in the field. I recommend it to collectors and to all students of pueblo pottery. 0 of 0 people found the following review helpful. Obtuse. By max cornish Academic to the point of obscurity.

In late prehistory, the ancestors of the present-day Hopi in Arizona created a unique and spectacular painted pottery tradition referred to as Hopi Yellow Ware. This ceramic tradition, which includes Sikyatki Polychrome pottery, inspired Hopi potter Nampeyos revival pottery at the turn of the twentieth century. How did such a unique and unprecedented painting style develop? The authors compiled a corpus of almost 2,000 images of Hopi Yellow Ware bowls from the Peabody Museum's collection and other museums. Focusing their work on the exterior, glyphlike painted designs of these bowls, they found that the glyphs could be placed into sets and apparently acted as a kind of signature. The authors argue that part-time specialists were engaged in making this pottery and that relatively few households manufactured Hopi Yellow Ware during the more than 300 years of its production. Extending the Peabody's influential Awatovi project of the 1930s, *Symbols in Clay* calls into question deep-seated assumptions about pottery production and specialization in the precontact American Southwest.

About the Author Steven A. LeBlanc is an archaeologist and Director of Collections at the Peabody Museum of Archaeology and Ethnology, Harvard University. Lucia R. Henderson is a Doctoral Candidate in Art and Art History at the University of Texas, Austin.